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Curated Exhibition in Print 2013

GUEST CURATOR: SUSAN COHN

Cover: MAISIE BROADHEAD
Keep Them Sweet, 2010
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EACH YEAR, as we ready *Metalsmith*'s "Exhibition in Print," it becomes newly apparent that what we're actually creating is a showcase of contemporary photography. In fact, photographs mediate every aspect of our annual edition—from object selection through production and, ultimately, the reader's experience. In this current issue, *As Seen by Others: Photography as Strategy*, curator Susan Cohn addresses this meta-reality head on, examining "how the photograph talks about an object—not as a mirror of the object, but as a reflection of the maker's intent."

Cohn's photographic foray offers a pointed response to our visually saturated culture, in which hundreds of millions of photos are produced and uploaded daily on the Web. Awash in digital imagery, we must cultivate new navigational skills. Going beyond mere visual literacy, Cohn suggests that we need to "see photographically." By recognizing the artifice and formal constructs within photographs, we can better glean how photos frame their subject, and thus sharpen or obscure perception.

To train our eye on photography's expressive agency, Cohn has chosen to represent each object by at least two of three divergent images: either a formal studio photo; a smart-phone snapshot; or a conceptually experimental photograph. Through such multiple views, Cohn seeks to reveal how varied photographic approaches invite alternate modes of comprehension, serving as an extension of the artist's creative process.

"The photograph is not about making an object clear," Cohn argues, "but about making the object more real." It is hoped that the photographs gathered here, in tandem with Cohn's insights, will succeed in conjuring the absent objects, making their real potency ever more present.

SUZANNE RAMLJAK
EDITOR

The mission of *Metalsmith* magazine is to document, analyze, and promote excellence in jewelry and metalsmithing. In fulfillment of the goal of producing a significant document of the field, editorial content will emphasize contemporary activities and ideas, with supportive content to include relevant historical work and critical issues.

metalsmith

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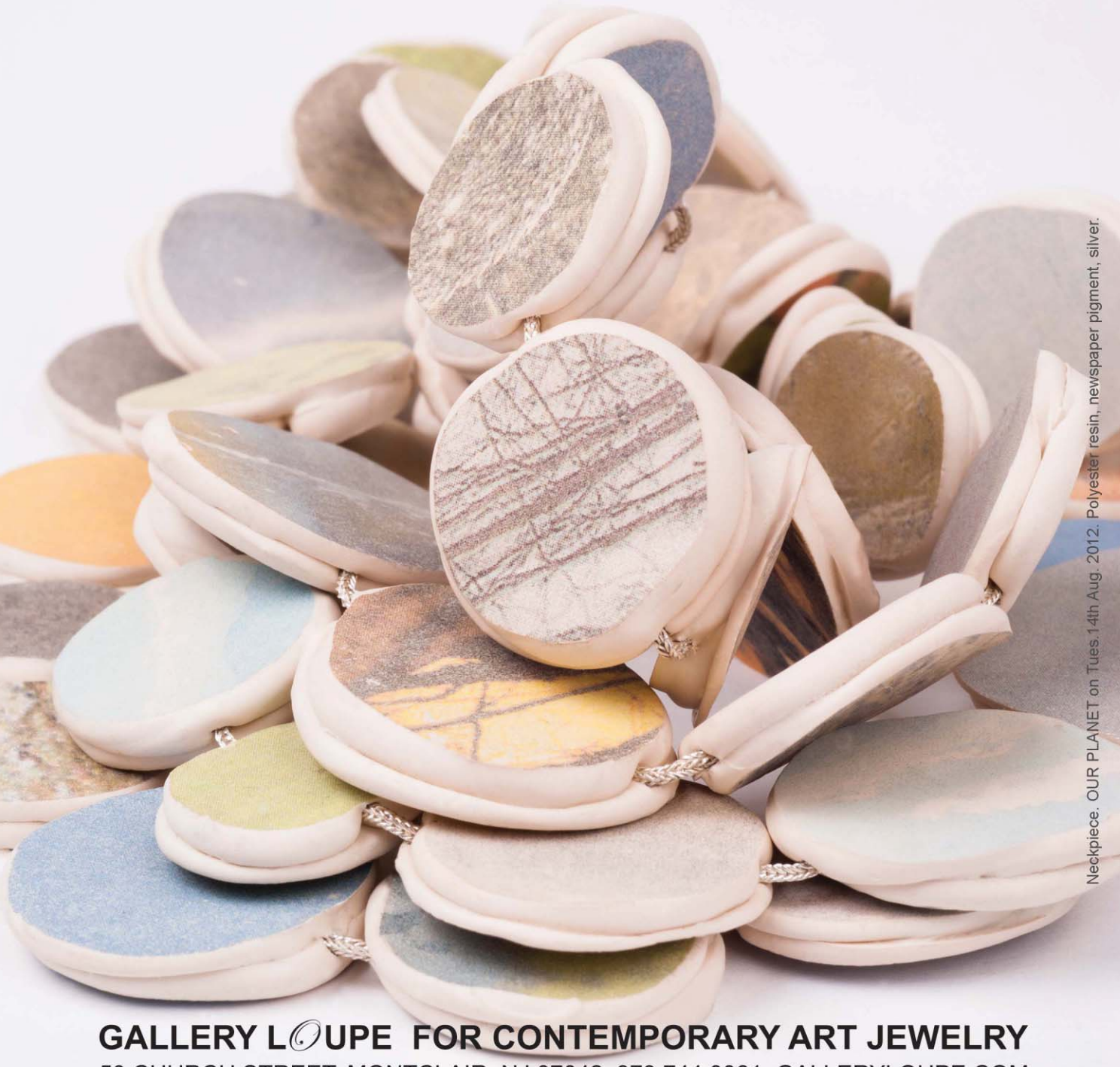

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As Seen by Others: Photography as Strategy

BY SUSAN COHN

Photographs tell us secrets. Sometimes knowingly, but more often than not, they unconsciously reveal an intention, reinforce an attachment, or make a comment without saying much at all. Photographs are no longer innocent reflections of our everyday world; instead they are comforting constructions of our reality, heavily laced with our dreams. And herein lies the addiction, one that has obsessed culture at large.

Photographs excite us; they make us crave to see more. Thanks to digital cameras and smart phones, we now take photographs all the time and can send them around the world in seconds. The number of Facebook users reached one billion last year, and they upload an average of 350 million photographs every day. Instagram, which is owned by Facebook, now has 100 million active users with a daily output of 40 million photographs. And Flickr, while it may be a comparatively smaller site than Facebook, boasts 87 million users with 8 billion photographs. Such numbers are hard to imagine, even more so, when we consider the vast number of people who look at these images. The enthusiasm, with which we take photographs and share them through social media, reflects the ubiquitous, even dominating, nature of photography today.

Invading virtually every aspect of contemporary life, photography has changed the way we view ourselves and the world around us. We use all manner of photographs for numerous reasons, from searching for information to confirmation of events, from paying respect to others to showing off new work. Technology has ensured that we have the right tools; our phones with advanced cameras and media apps are always at hand. And as digital imaging has democratized the once-specialized post-production world of photography, we have *all* become photographers.

In our hyper digital world, the photograph has turned out to be not just a documentary tool, but also a pivotal mode of expression. For the contemporary maker—whether architect, visual artist, designer, or even performer—the photograph is often the initial experience of a work by an audience, and in many cases the only way a work will be experienced. The photograph becomes the filter by which the work is seen by others.

Many kinds of image formats now coexist in photography, and artists are increasingly exploring the formal potential of these imaging options. High-res images are typically used to publish work for artists' and designers' catalogues and books as a way of arousing potential interest. Consequently, these photographs tend to be crisp compositions that highlight key details in design and production. The casual smart-phone snapshot is gaining momentum on the formal studio photograph and is more often the first view of our latest work. Whether shared among friends or on social media, these images are frequently less polished and provide a simple likeness of the given object. Alternatively, the photograph can be a key device for expressing an object's concept or use, and thus further revealing the maker's intention. Such photographs may be experimental or documentary, showing narrative or poetic propositions for a work, The dynamic between these three photographic tactics opens up interesting ways to view objects today.

When I was invited by editor Suzanne Ramljak to curate an "Exhibition in Print" for *Metalsmith,* it seemed an ideal opportunity to explore the ways photography is used in contemporary jewelry and metalsmithing as a means of presenting work. A call for entries was published asking for each submission to show work in at least two of three photographic approaches—a formal high-quality studio photograph, a casual smart-phone shot, or an experimental image expressing the concept or function of the work. Considering the dominant role photography plays in our everyday lives, and that an "exhibition in print" is by nature entirely made up of photographs, I became curious to see how makers would present their ideas with the notion of the photograph as the central theme.

WHY BOTHER?

It could be said that photography is not integral to the making of an object. Generally it records a work after the event and is a convincing proof of existence. A photograph may not seem very important, especially after a maker's creative energies have been expended on conceiving an idea and bringing it to fruition. But the finished piece will reveal a lot about the maker's intention; their choices, made from the vast wealth of possibilities, will define how a work is understood. The

photograph is not just an image, it is a tangible record of creative excitement; it is the *hard copy* of the language the object speaks. As Susan Sontag in her book *On Photography* argues, the photograph is a homage to the subject, an extension of whatever has been photographed, becoming an active way of maintaining control over the subject. Perhaps what is more significant for any maker, however, is that the photograph allows the creator to keep surrogate possession long after the object has disappeared into someone else's life,

So, how important is it for someone who is not a photographer, and yet is recording their work, to learn to see photographically? Or do we just depend on a selection from a series of lucky—or unlucky—mechanical accidents? Photographs don't only show us things; they demand our attention, engage our senses, and stir our emotions, often in the same way that objects speak to us and for us. The two creative expressions are complementary. We use both to define who we are and signal where we belong in our world. Surely this suggests we should not take lightly the connection between photography and making.

FROM THE OTHER SIDE OF THE WORLD

My interests as a maker are inseparable from my social instincts. Through years of practice I have developed a kind of voyeurism based on jewelry codes and daily routines. I am always attuned to the ways jewelry is "lived," how objects are co-opted as part of our everyday habits, conversations, displays, and transgressions. My practice emerged in the early 1980s, after first training in graphic design followed by studies in gold and silversmithing. My graphic design experience gave me a cross-sectional interest in art and design, and an invaluable understanding of the communicative potential of images. Being based in Melbourne, Australia, I have always been acutely aware of "the tyranny of distance." Very early in my working career, I realized the importance of photography as a way of not only learning about the work of others, but also allowing others to learn about mine.

I developed my artistic identity as a maker via a process common to many working at the time. It was the heyday of photography as a research tool; contemporary jewelers were building on conceptual experiments started in 1970s, artists were extending the definitions of photography and cutting their ties with advertising, while design was focusing on its archetypes as a way of distinguishing itself from its competitors. An international style of ideas and themes, especially in contemporary jewelry, allowed for different expressions, and photography became the key device for emphasizing identity. Photography was used to close the making process. The image was not merely integral to the object's production, but in some cases *was* the making process.

Photography has been a powerful medium for the Swiss jeweler Otto Künzli, who mostly takes his own photographs, both for documentary purposes and to further develop his ideas. Künzli's work exploits every new

OTTO KÜNZLI
Who Nose?, 2001
picture postcard, unlimited edition
4 ⅛ x 5 ⅞"
PHOTO: MIRIAM KÜNZLI

invention in photographic technology with a highly attuned understanding of how it will inform his investigations and then convey them to an audience. For *Who nose?,* Künzli actually uses photographs to make jewelry. He cuts a nose-shaped hole in a postcard image (some people give him their own postcard), and the sitter is then photographed wearing the image on his or her nose as a mask.

Unlike many makers, particularly those based in Europe, I am not a photographer. I am too impatient to develop the skill. I am the art director, attempting to be a collaborator, and sometimes bossy about what I think needs to be captured. At the same time, I relish the wealth of experience and individual perspective the professional photographer can bring to my work. And on those rare occasions where our "visions" collide, the focus will shift from what makes the photograph good to figuring how to make the photograph come to life. This is the challenge that propels my interest in photography—how it speaks for an object.

SEEING PHOTOGRAPHICALLY

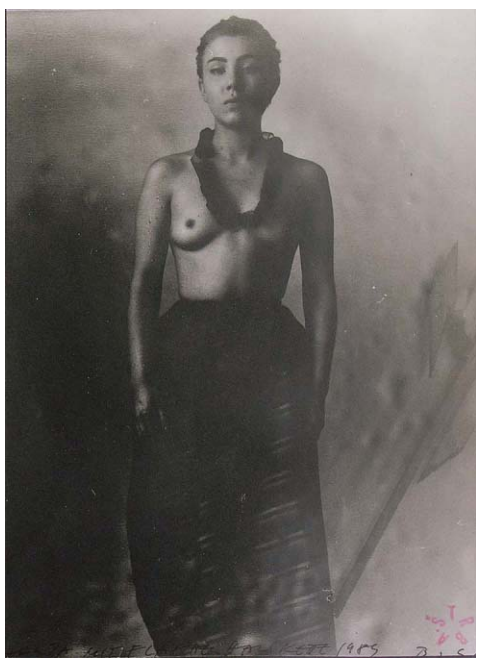
Roland Barthes, in his insightful reflection on photography, *Camera Lucida*, describes the need for two "discontinuous elements" to be present in a photograph if it is to have any power. The first is a standard for all photographs: a body of information, meaning its setting, actions, figures, their gestures and emotions, the suggestion of intent, the materiality of an object, and so on. The second element is nuance, which enhances the first, or as Barthes says, "punctuates" the information: making the image poignant, causing an impact different from other photographs.

The photographer, Annelies Štrba, takes portrait images of her two daughters wearing the jewelry work of her husband, Bernard Schobinger as a way of exploring her own work. Štra's perspective adds another dimension to the jewelry, not just in how she photographs Schobinger's often-aggressive jewelry on vulnerable girls, but also how she simultaneously blends her photographic understanding with documentary ideas.

Like Barthes, I believe that a photograph has "to make me pause," to draw me in, even against my will. It is not a question of taste; it does not need to meet my secret chart of likes and dislikes. But it must interest me—or even more, intrigue me. It has to make me want to know more. If a photograph simply exists, which accounts for most images on social media, then it is gone in an instant, like the fleeting moment of its making.

Many photographs provoke only "polite" interest, an unconcerned look, and are doomed neither to be shared nor saved into memory. Perhaps this is the true reason why I don't take photographs, a fear of mechanically repeating the same story as everyone else. After all, photography has an innate honesty and will expose any superficial aspects of the subject matter. We do not see a photograph; we see what it is showing us, which makes me wonder how important it is to see photographically?

Seeing photographically is not quite the same as



ANNELIES ŠTRBA / BERNARD SCHOBINGER
Sonja with Bottleneck, 1988
photograph on paper
12 x 9 ¼"
PHOTO: ANNELIES ŠTRBA / BERNARD SCHOBINGER

ANNELIES ŠTRBA / BERNARD SCHOBINGER
Sonja with Necklace, 1988
photograph on paper
12 x 9 ¼"
PHOTO: ANNELIES ŠTRBA / BERNARD SCHOBINGER

visualizing an object, but they are similar skills. It is akin to learning to see the subject matter, or object, in terms of the capacities of given tools, processes, and expertise. But while the maker has the possibility of changing their vision along the way, a photographer has but a single moment in time to translate all elements and values into a photograph. And even though the photographer has a rich set of control mechanisms to achieve an infinite number of varied compositions, as well as the endless repeats made available through digital imaging, achieving a good photograph requires intelligent thinking.

The photograph is not about making an object clear, but about making the object more real. This is different from reality itself; the photograph works to filter out reality. It can show unnatural clarity or can exaggerate a detail. The frame, the edges of an image, will reveal what is most important; it is a line that separates what is in sight from what isn't. And time is always present; there is no such thing as an "instantaneous" photograph. All photographs are time exposures, capturing a point in the present, yet at the same time alluding to the past and to the future. The photographer Henri Cartier-Bresson called this "the decisive moment"; it is the moment of the picture, not the story in the image.

The American jeweler Bruce Metcalf makes arresting images of his quirky cartoon-like figurative brooches. These distorted and ambiguous characters with oversized plant heads seem to be performing for the viewer, carrying out some elusive task, or suffering in some discreet way. Miniature worlds are created, gestures are exaggerated, and props are carefully considered. Metcalf captures the "decisive moment," making his pieces seem alive. The themes in Metcalf's work are inspired by his own life, offering a personal appeal about some aspect of our human condition. His more recent work is not narrative and instead plays with decorative motifs and freeform organic shapes photographed on eggs.

Photography gives us a heightened power of sight; it hones our sense of observation to a snapshot level of sharpness. It enables us to recognize the subtlest differences, to play with artistic expression, and hide annoying defects. László Moholy-Nagy, a Bauhaus artist and teacher who was passionate about photography, wrote about eight varieties of photographic vision, each describing a distinct way of seeing. He refers to abstract seeing (the direct record of a form produced by light); exact seeing (the reporting of appearance); rapid seeing (the portrayal of movement in the shortest time, the snapshot); slow seeing (movement spread over time, prolonged time exposures); intensified seeing (micro-photography, filter photography, long range images); penetrative seeing (x-rays, radiography); simultaneous seeing (two images superimposed, photomontage); and distorted seeing (optical jokes, mechanical and chemical manipulation of images after exposure, i.e., present-day Photoshop). And what does this list tell us? Simply that there is an amazing range of possibilities to be discovered in photography.

The Polaroid camera introduced the magic of "instant" photography, of taking the picture and seeing it within

BRUCE METCALF
Wood Pin #107, 1995
maple, silver, copper, brass, birch, paint, gold leaf
5 x 2"
PHOTO: JOHN WILSON WHITE

Seeing photographically is not quite the same as visualizing an object, but they are similar skills.

ROBERT SMIT
Polaroid Project Everyday Adornment, 1975
200 Polaroid images
print size 3 ½ x 4 ¼"
MODEL: ROBERT SMIT
PHOTO: ROBERT SMIT

minutes. Today's smart-phone camera has sped up that process and increased the desire of many to readily see things and experiences as images. In much the same way as digital photography is used today, Polaroid photography was used not only for snapshots but also as an important tool in documentation, identification, science, and art.

The first Polaroid camera went on sale in 1948, and by the 1970s the SX-70 camera featured a one-step photographic system, ejecting a square picture out the camera's front that developed itself in daylight. This self-contained process removed the technical obstacles normally associated with photography, opening up the experience of processing a photograph to everyone. It changed the nature of photography; it encouraged the experimentation that has come to underline today's use of photography in the arts and in the media. Instagram, the popular online photo-sharing service, is the most recent outcome of this instant photography heritage, but interestingly, it has enlisted the square Polaroid aesthetic as its distinctive feature in contrast to the 16.9 aspect ratio typical of mobile device cameras.

In the 1970s, the Dutch artist Robert Smit used the Polaroid SX-70 camera to explore ideas about adornment. Smit works conceptually as visual artist and goldsmith, using his fascination with drawing to explore his ideas. His work with Polaroid photography happened at a time when he was disillusioned with making jewelry. Smit had sold his goldsmithing equipment and turning his focus to drawing as a creative medium, he used instant photography to help him understand the process of draftsmanship. Smit took a series of Polaroids, for example, to show the different movements of his hand when drawing, re-creating the lines from the photograph. In 1976 Ralph Turner invited Smit to participate in the exhibition "Jewellery in Europe," and in response Smit made a work called *Everyday Adornment* with "two hundred polaroids showing a man playing with a pack of cigarettes." His use of instant photography to show cigarette packs as hand adornment, serves as a timely reminder of the power of photography to express ideas about jewelry. It also reminds us how experimental thinking through photography opens up different ways of seeing objects.

CREATIVE STRATEGY

Photography has always been one of many creative strategies used by makers to show their objects; it is a shared tactic to talk about making and ideas, about belonging in an

ever-changing world. Jewelers will fashion the body using photography, while metalsmiths will show the seduction of materials or the overpowering sensation of making. Many makers will use photography as a piece of narrative, a way to create stories in their work. Through being photographed, these objects become part of a system of information used in documenting the world around us.

From its beginning, photography has been enlisted to record the "made" object. It was considered to be an adjunct to the sketches and comprehensive drawings used in the making process. These photographs celebrate the appearance of the object, presenting it as crisp, abstract still-life compositions. Photographed in a studio, all distractions are removed—a neutral background, simple lighting, the omission of props—in order to highlight the object's minute details. Commonly known as the studio image, this type of documentary photograph remains dominant today.

Apart from its obvious practicality, the appeal of this photographic approach is twofold. First is the so-called honesty of the image—you get what you see, no tricks or hidden details. It is the type of image artists use to show what they make and how they have made it so. The documentary character of this photographic method suggests the object is real in a direct way, distancing it from other associations. Closely allied with honesty is intrigue. It is part of human nature to be intrigued with an ambiguous object, and this is one of the driving forces for the popularity of many art objects. The studio image is thought to maintain artistic integrity, which is the main reason it is consistently used in fine art. And by association, contemporary makers have favored the studio image to align their work with fine-art objects.

Studio images, however, can be so misleading. For starters, a photograph is two-dimensional; there is always a back side, other side, or underside of an object that is out of view. Scale can be distorted; a powerful image will often be blown up to a full page in print for impact, with little relationship to the true scale of the object. More often than not, especially in the case of jewelry, the intimate object gains a completely different presence from its real life persona. A finger ring, enlarged on the page, might look like a piece of sculpture, and conversely a large neckpiece like a ring. The quality of materials can be enriched or distorted or, through the powers of suggestion, made to seem real, but it is a second-hand way of experiencing the object's tactile qualities. Details are highlighted, defects hidden, movement not shown, and sound impossible to capture. Of course, these differences can be played with, and who is to say that the result does not enhance a piece, but it can also create disappointment when the object is finally seen.

When photography first entered contemporary jewelry practice, it was a crucial device for showing jewelry as it was worn, countering jewelry's ability to be easily mistaken for a sculptural object in the studio image. However, these images rarely captured the way jewelry pieces are openly responsive to the wearer's body or the circumstances in which they were worn. Over time, many contemporary jewelers have played

MARJORIE SCHICK
Chopines and Puddles, 2008
painted wood, papier-mâché, plastic laminate
right Chopine: 12 X 15 ½ X 10 ⅜"
left Chopine: 12 x 15 ¾ x 10 ½"
PHOTO: GARY POLLMILLER

TIMOTHY INFORMATION LTD
Unknown 53, 2009
brass, stainless steel, powdercoat, candle
1 ¾ x 2 ¾ x 2 ⅛"
PHOTO: SIMON ARMITT

TIMOTHY INFORMATION LTD
Bunch of random stuff chucked together, 2010
brass, powdercoat, stainless steel, bunch of random stuff
4 ⅜ x 3 ½ x 1"
MODEL: BLACK
PHOTO: SIMON ARMITT

with ways of using photography to highlight their ideas, and now the focus is more on the performance of wearing jewelry, as well as the narratives of the wearer.

American artist-jeweler Marjorie Schick, who is known for her "body sculptures," inhabits a crossover area between jewelry, sculpture, and clothing. Photography has always been a key component in understanding her work. Her studio images present large flamboyant abstract sculptures, where the eye is drawn to the vibrant painterly qualities of her papier-mâché forms. Once shown on the body these pieces are transformed into a living form, wrapping around the body and extending the space a wearer occupies. Schick's *Chopines and Puddles* transform a quirky sculptural object into eccentric platform shoes.

AS SEEN BY OTHERS

It is the photograph that underpins the selection in this "Exhibition in Print." We will see only the photographs, not the objects. How the photograph talks about an object—not as a mirror of the object, but as a reflection of the maker's intent—is paramount, There will be some suggestive tactics, perhaps compensating for our experience of the object being limited to its two-dimensional view. This is not to ignore the many imaginative uses of the photograph as material or element in an object, a way of working favored in contemporary jewelry. Even these objects, however, are often first seen in some form of print or online media—the photograph is photographed. The fine line between documenting an object, telling its story, and playing with an idea opens up interesting possibilities.

Each work in this printed exhibition is shown in at least two of three photographic approaches: studio image, smart-phone snapshot, or experimental, conceptual image. Each approach has its own emphasis, and with this in mind, the selection is separated into three viewpoints: object, narrative, or experimental idea. The core focus of the exhibition has been drawn from the entries that seriously considered the proposition presented. Some interesting stand-alone photographs were excluded for not fulfilling the exhibition's mandate to explore the dynamic between at least two different ways of photographically seeing works. Finally, each section is supported by some key examples from makers who have used photography in interesting ways.

As expected, the classic studio image is consistent throughout the selections. These images focus on the physical presence of each piece, emphasizing materiality, form, and aesthetics, introducing clues to its intended use. Supporting contextual images act as a counterbalance to the static nature of the studio image. These images provide answers to those clues, clarifying not only the exact nature of the object but also its meaning for the maker.

Smart-phone imaging, or the showing of work on social media, does offer the advantage of viewing works on video, introducing the ability to display all sides and movement of an object, and how it may be used or worn.

This way of photographically seeing is already standard practice in everyday life, and it is fast becoming the norm in formal publishing and in exhibition. For instance, digital art journals are introducing this more dynamic option to understand an object, which is closer to firsthand knowledge than the still image. However, despite this rapid change, there will always be a need for makers to photograph their work and to comprehend what that image says about the object.

OBJECT DESIRES

The works selected in the section, Object Desires, all celebrate the object in some way. Each combination of images reveals the maker's intentions and expected uses of the objects. Making is often about finding a way to combine the logic of an idea with its aesthetic character. Pleasure is drawn from playing with each step of the process, including the photography of the work.

Objects fashioned by hand for use by the hand, are very special to those who make them. The pizza cutter *Knuckles* by Frankie Flood reflects a common interactive interest between client and maker. Catherine Sheedy taps into the experience of collaborating with a *butô* dancer on a photographic shoot to translate her ideas about environmental issues into her "Fishing Series." Barbara Mann photographs her *Research Mice as Saints* necklace on a newspaper article to give it context, while Erika Uzmann uses her studio image of 250 identical *Know your Meat* brooches to emphasize her protest against industrialized farming.

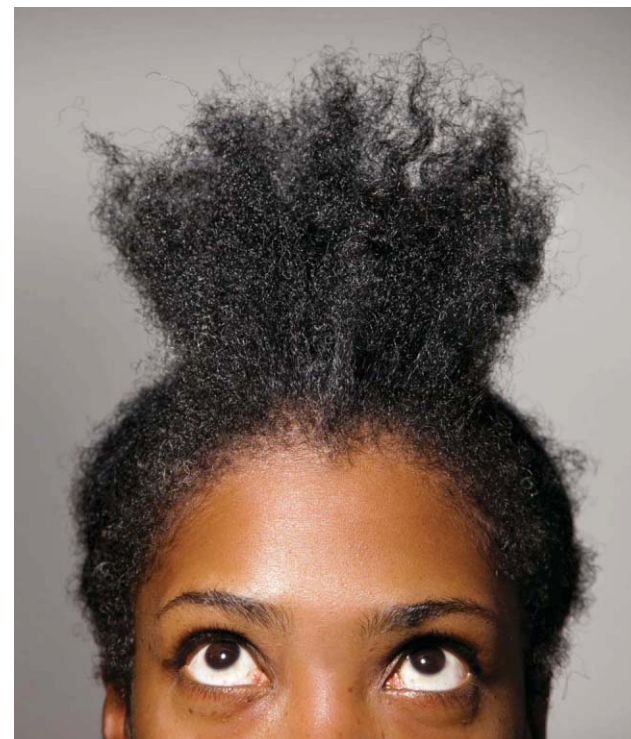
It is surprising sometimes to see how a work will change when it is worn. Shawn Lopez's studio image of his *Barracuda* rings plays up the ambiguity of their identity, suggesting anything but something worn. His accompanying self-portrait wearing his ring shows a close relationship between maker and his aesthetics. Lanelle W. Keyes juxtaposes two distinctively different photographic views of her *Bound by Tradition* necklace to draw attention to nuances in her idea. Rachelle Thiewes first uses photographic research into shadows to make her *Mirage* brooches, which she then photographs being worn by friends during a performance exhibition, cleverly incorporating the image on the packaging of the work.

Timothy Information Ltd draws his influence from British Punk, and his kinetic brooches carry a similar political agenda, but with quirky humor. Photographed as individual pieces, they gain a personality of their own, but when they are shown as a group worn on one of Timothy Information's characters they resemble noisy demonstrators.

Noon Passama interprets domestic doorknobs as jewelry objects in *Knobs*. After making these pieces, Noon noticed the characteristics in her jewelry were reflected in people she was encountering in her everyday life. So she started to ask these people to model for portraits, and showed them coupled with the work in a catalogue. In *Black Hair Knob*, her combination of crisp studio object image next to a cheeky photograph with a matching hairdo cleverly introduces a persona to her brooch.

NOON PASSAMA
Black Hair Knob (brooch), 2010
antelope and sheep fur dyed in black, oxidized silver, Remanium pin
PHOTO: DANG-VU DANG

NOON PASSAMA
Black Hair Knob, 2010
photograph
MODEL: LUCIA KING
PHOTO: DANG-VU DANG



MAISIE BROADHEAD
Nipple Pinch, 2009
digital C-type print
37 ¾ x 49 ¼"
PHOTO: MAISIE BROADHEAD

MAISIE BROADHEAD
Long Ring, 2009
375 gold, brass, sapphire

TELL TALES

Every maker tells a story of some kind in his or her work, and either unconsciously or consciously, it will signify something autobiographical. Sometimes these stories mark an event, state a concern, or refer to a history; other times the reference will be enigmatic or ephemeral, or the work will be used as a piece in a larger narrative. The works selected in this section all tell a story in some way, revealed by their mix of images. Photography places the object in the story, describes its character, gives its background and helps to tell a tale.

Inspiration for telling stories grows from our interests, and for some makers, such as Motoko Furuhashi, it can be about making something beautiful out of nothing. Her *ornament (scale:1/3300)* necklace is photographed on a map and in situ to show how even the most insignificant found materials can talk about urban decay. Billie Theide uses Facebook social media to discuss her series "Guise" and the way she reinterprets collectors' objects into something new, in this case ceramic dinner plates into jewelry. Jennifer Crupi presents her *Ornamental Hands* as a digital composite in a nineteenth-century painting by Edward Burne-Jones to link the historical association of beauty in her hand jewelry. In John Lunn's flutes, elements of a story related to music serve as embellishment on the instrument. More poetically, Joo Hyung Park hints at her own portrait as a young jeweler by embedding a ring into a photograph.

Objects and jewelry also play an important part in reminding us of people and experiences and places. David and Roberta Williamson are inspired by their vast collection of eclectic objects, capturing emotional memory as a storytelling device. *A Perfect Moment,* Roberta's own necklace, showing a black-and-white historic portrait, is photographed on a traditional statue of a woman. In their *Tools of Trade,* memories of hand-embroidery are enhanced when a photograph of a woman stitching on a necklace is juxtaposed with antique tools. Kathleen Rearick's *Cream and Sugar* is displayed on a worn windowsill, reinforcing her interest in the way keepsake objects become memorials to past associations, and thus inject their presence into their owner's stories.

Maisie Broadhead's images are modern day reinterpretations of historical paintings in which jewelry plays a central role. Each photograph in her "Jewellery Depicted" series has accompanying jewelry, which are key props within the image. In *Keep them Sweet,* Broadhead's version of *Allegory of Wealth* (1640) by Baroque painter Simon Vouet, the necklace held by a winged cherub is a string of sweets. And in her *Nipple Pinch,* a version of *Gabrielle d'Estrées and her Sister*, (ca. 1594), one of the models holds a pinching tool. The silversmith David Clarke has continued to develop his surgical metaphor for objects in his most recent work *Spare Parts.* In Clarke's photograph *Up Yours,* the vessel has become the body, silver is skin, and the protrusions are like arterial tubes and thrusting limbs. Warwick Freeman maintains a strong focus on the potential for jewelry to reveal part of their wearer's narrative. In his catalogue,

Owner's Manual, each work is featured on a double-page, photographed on its own and worn by its owner, with accompanying commentary by Julie Ewington, addressing either the image or the jewelry's owner. Jiro Kamata has long used the lenses of old reflex cameras, extracting them from broken cases to set as contemporary gems into carefully devised jewelry, which, in turn, reflects its surrounding world. In his catalogue for *Momentopia,* Kamata photographed his jewelry in stage-managed scenarios showing everyday people wearing his work.

BRIGHT IDEAS

Makers voice their notions about belonging through the objects they make, using their work to experiment with ideas and raise questions. Intentions can be introspective, critiquing the profession itself or reinterpreting ways of making objects. Their goal can also be more public, providing a comment on the world. The works in this section explore at least one of these approaches, and it is surprising how some simple images can effectively communicate such complex ideas.

Lavish surface, oversize scale, vibrant colors coupled with unexpected modes of wearing are powerful ways of making work as spectacle. In *Jennie Lee*, her tribute to a performer of the early 1900s, Rachel Timmins uses flamboyant, whimsical head coverings to provoke attention and challenge our experience of the world. Susie Ganch's *Drag* comments on the

DAVID CLARKE
Up Yours, 2013
pewter
11 ¾ x 6"
PHOTO: DAVID CLARKE

WARWICK FREEMAN
Max Auckland Museum, 1993
selenium toned silver gelatin print
18 ¾ x 75 ⅛"
PHOTO: PATRICK REYNOLDS

Hard Star – 1992
Stainless Steel
Pointed. Tough, hard-edged, indisputably metropolitan. Sharp in every sense, this star is a joker playing positive and negative simultaneously.
Look at it: dark slash against white shirt, the garment erupting from within. The fabric ceases its custodianship of the body precisely at these intersecting angles, breaking open to permit a glimpse of the darkness below. (Who knows what secrets lurk in the hearts of men?)
Seen again, Hard Star is fine stainless steel tapering to the four points of the compass. It is a sign, a deliberate meeting of four elements distinguishing human action from other accidents of nature. Thus did ancient peoples mark the beach, the snow, a rock face, in the urgent need to make their presence felt. This simple notation calls to the four quadrants of the universe. It always has.
Every act of ownership is deliberate.

As this "Exhibition in Print" demonstrates, photography can significantly change the way we understand objects and jewelry.

burden of our waste, cleverly using a photograph of a serene model with a long length of collected trash attached to her wrist. In *Blooming,* Shiying Gao's photographs illustrate the ephemeral nature of garlic peel, attaching it as flowers on the end of fingernails to express touch, sensitivity, and beauty.

Photographs are key to ideas about the aesthetics of skin disease and medical conditions in Lauren Kalman's work. *Spectacular (syphilis)* consists of stills from a HD digital video showing skin perforations on naked bodies as adornment, while *Blooms, Efflorescence, and Other Dermatological Embellishments (Nevus Comedonicus)* draws parallels between acupuncture needles and jewelry. Suse Scholem enlists performance and photographs to play with ideas of skin blemishes as jewelry in her *Embellishment* series. Using the marks and scars of the wearer's skin as a design guide, she draws jewelry forms directly onto the wearer's body and photographs them.

Photography can also show different ways of making. Thomas Muir plays with the potential of digital modeling in *Ingress-Egress* to explore a pop-culture interpretation of the teapot. Jaime Sawka's *Wood Craft* humorously comments on gender in traditional craft practice by embroidering imagery of hair on the front panel of underpants.

Tiffany Parbs almost exclusively uses photography to present her various experimentations in exploring the surface of the body as a site for temporary jewelry pieces. In *blister-ring* she manipulates her body surface to make a ring, while in *extension* she highlights the body's natural features by dramatically extending her eyelashes with hand-woven hair.

JIRO KAMATA
Momentopia, 2007
camera lenses, acrylic paint, oxidized silver
4 ⅓ x 3 ½ x ½'
PHOTO: GESA SIMONS

JIRO KAMATA
MODEL: REINHOLD

MAH RANA
Meanings and Attachments (Any and Kyle, 2001)
"I made this bracelet myself and I wear it quite a lot. I like big colours and things."
digital print, paper (calendar)
11 ¾ x 9 ⅛"
ART DIRECTION: MAH RANA
PHOTO: G2 PHOTOGRAPHY/GUSTAVO CAMILLO

Mah Rana's *Jewellery is Life* looks at the way we use jewelry to mark occasions and events, and the importance of owning, giving, and wearing jewelry throughout our lives. *Meanings and Attachments* is an ongoing event held in different countries creating a written and photographic record of people's personal connections to the jewelry that they wear.

WHAT NOW?

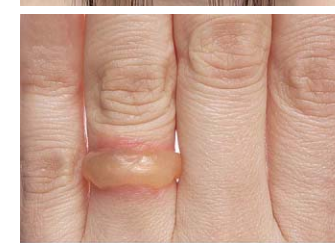
As this "Exhibition in Print" demonstrates, photography can significantly change the way we understand objects and jewelry. The act of looking at photographs can transform from a private into a public experience. Photography has become easy and cheap; it can record anything and it exists everywhere. And the photograph is often the only way a work is experienced by others. Given the power of photography to explain the work at hand, we, as makers and viewers, can only benefit from spending time to understand how this power works, and in this way begin to use photography more effectively to express our ideas.

Susan Cohn *is a Melbourne-based jeweler, designer, and curator. Cohn is director of Workshop 3000 and holds a Doctor of Philosophy in Fine Art Theory. She recently served as curator and catalogue editor for the international exhibition,* "Unexpected Pleasures—The Art and Design of Contemporary Jewellery," *organized by the Design Museum, London.*

The commissioned curator for this year's* "Exhibition in Print"** ***was made possible through the generous support of the Rotasa Foundation.

TIFFANY PARBS
extension, 2008
hand knotted hair, digital print
18 ½ x 12 ½ x 1 ½"
PHOTO: TERENCE BOGUE

TIFFANY PARBS
blister-ring, 2005
skin, digital print
13 x 18 ½ x 1 ½"
PHOTO: TERENCE BOGUE



Mike Isabella's knuckle pizza cutter tattoo
Model: Mike Isabella
PHOTO: TIM CARMAN/THE WASHINGTON POST

PHOTO: FRANKIE FLOOD

FRANKIE FLOOD harnesses industrial processes with a passion for tool making, learned from his father, creating flamboyant useful objects. His pizza cutters draw inspiration from chopper motorcycles infused with an American worker aesthetic. *Knuckles (Isabella Pizza Cutter)* was commissioned by Mike Isabella, one of the contestants on Bravo's reality cooking show, *Top Chef*. This is an interesting collaboration between client and maker. Isabella celebrated the opening of a new restaurant in Washington, DC, with a tattoo on his forearm based on Flood's work, which was then translated into a pizza cutter. Smart-phone photography and social media were used to communicate the design and progress of the piece, and the combination of images showing the client, tattoo, and pizza cutter emphasizes the spirit of this work.

FRANKIE FLOOD
Knuckles (Isabella Pizza Cutter), 2012
anodized aluminum, brass,
stainless steel, ball bearing
5 x 10 x 1 ¼"
PHOTO: FRANKIE FLOOD

CATHERINE SHEEDY
A River, from "Fishing" *series*, 2012
copper, acrylic resin, black earth pigment, elastic thread, sterling silver
9 ½ x 4 ⅓ x 2 ⅓"
PHOTO: SYLVIE BEAULIEU

CATHERINE SHEEDY has deliberately used her three photographs to talk about a jewelry piece from her "Fishing" series. This pendant, called *A River,* is made of copper leaves covered with a black earth pigment. The first photograph was taken with a pocket camera in front of a mirror, when the piece was completed, to serve as a simple archival image. The second photo comes from a collaborative photographic shoot with a *butô* dancer to explore the spirit of the piece. Sheedy first explained that the work evolved after many hours of watching fishing birds on the banks of St. Lawrence River. In front of oil tankers, the birds scavenged among the garbage and picked away at the carcasses of dead fish. The dancer was asked to interpret the bird role in Sheedy's vision, leading the artist to a different understanding of her work. The third image is a classic neutral studio image, which highlights the reality of the object.

MODEL: CATHERINE SHEEDY
PHOTO: CATHERINE SHEEDY

MODEL: JULIE PICHETTE, BUTHO DANCER
PHOTO: MARIE-NOËLLE CLOUTIER

LANELLE W. KEYES
Bound by Tradition Series: Necklace I, 2011
silk, hemp, coral, brass
11 ¾ x 39 ⅓"
PHOTO: IMKE LASS

LANELLE W. KEYES's silk, hemp, coral, and brass necklace from her "Bound by Tradition" series exhibits a free-hand sense of making, strongly associated with craft. Her simple intensely colored studio detail emphasizes the naturalness of the material, yet at the same time exposes a complex making process. This image is accompanied by a black-and-white image of a very young girl wearing the work, which seems harmless enough at first glance but exhibits some disturbing details. This is not a typical portrait image: the overhead camera view, stark tones, dirty fingernails of the prominent hand are unsettling. And is that lipstick the child is wearing? The juxtaposition of the two images draw attention back to the title of the work and adds a question mark to its meaning.

LANELLE W. KEYES
Bound by Tradition Series: Necklace IV
silk, hemp, coral, brass
11 ¾ x 19"
MODEL: DOROTHY NELLAH JOYCE KEYES
PHOTO: LANELLE W. KEYES

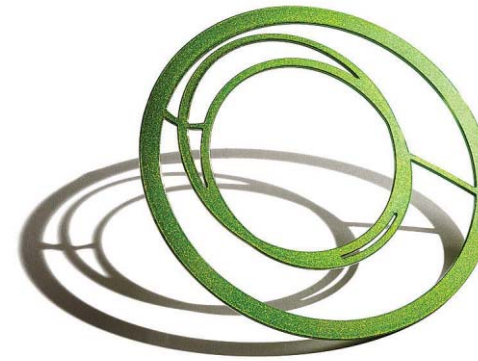
SHAWN LOPEZ
Barracudae, 2011
laser sintered nylon
3 ¾ x 1 x 7"
PHOTO: SHAWN LOPEZ

SHAWN LOPEZ talks about a love of science fiction and an interest in predators from the depths of the ocean. On first glance at the studio image of Lopez's *Barracudae* rings one is not sure what these intriguing objects are. Working from the title, they look like dangerous prehistoric creatures that would readily bite your finger off, yet they could also be instruments for some unknown ceremony, (Lopez imagines them as tools of an alien bounty hunter.) They do not directly suggest jewelry. Lopez's accompanying image showing a ring worn on his hand reveals not only the elegance of the lethal looking form, but also the close relationship the ring has to the body, and to its maker.

MODEL: SHAWN LOPEZ

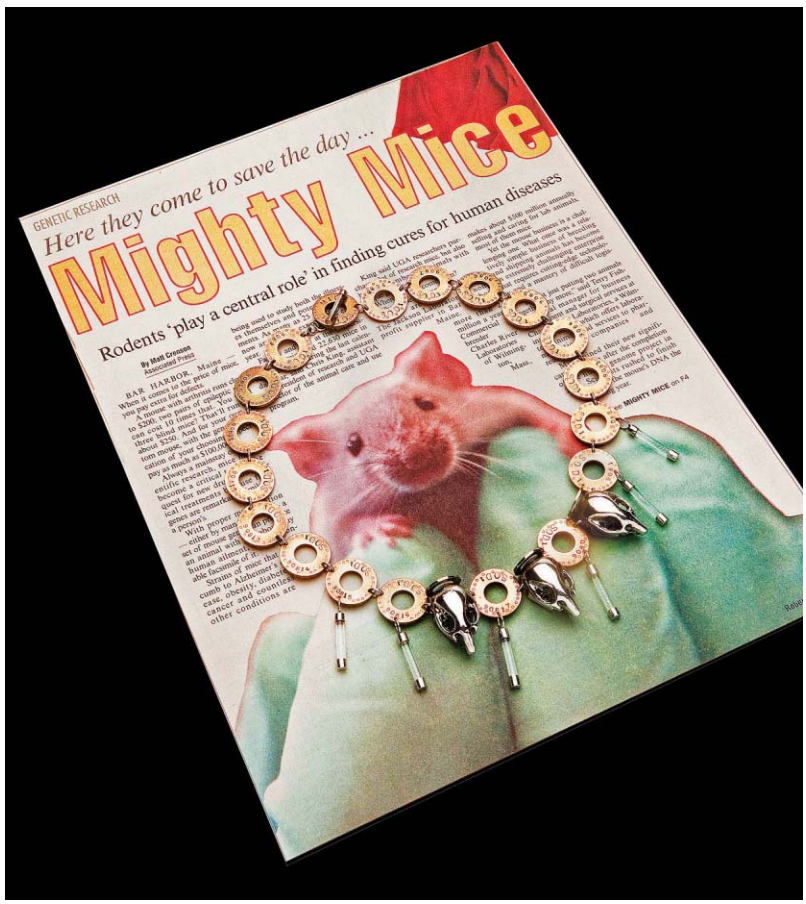
RACHELLE THIEWES
Mirage: Conversation Pieces, 2007
inkjet photo, paper, foam, painted steel brooch
7 x 7 x ¾"
MODEL: DINETTE
PHOTO: MICHAEL O'NEILL

RACHELLE THIEWES uses photography in two different ways to explore and document her work. Her *Mirage* series in based on a photographic exploration of shadows cast by the sun through a simple bracelet structure at different times of the day and year. These shadows were then transformed into linear brooches, and this idea is emphasized by the use of light and shadow in her studio image. Thiewes's second photograph records the wearing of these brooches during a three-hour performance exhibition. Friends were invited to wear one of her *Mirage* brooches to dinner at a popular local restaurant, and everyone was photographed throughout the evening. Thiewes captures lively moments of the event in black-and-white animated photographs, in which her brooches are accentuated by their bright colors. She has then cleverly incorporated these images on the lid of the box housing a brooch, hinting at the good times wearing this brooch might bring to the wearer.



RACHELLE THIEWES
Mirage, 2006
steel, auto paint, silver, chrome plate, magnets
4 ½" diameter
PHOTO: RACHELLE THIEWES

BARBARA MANN
Research Mice as Saints, 2011
sterling silver, brass, Pyrex glass
18 x 2 x ¾"
PHOTO: WALKER MONTGOMERY


GENETIC RESEARCH
Here they come to save the day ...
Mighty Mice
Rodents 'play a central role' in finding cures for human diseases
By Matt Crenson
Associated Press
BAR HARBOR, Maine —
MIGHTY MICE on F4

BARBARA MANN's necklace *Research Mice as Saints* is a direct homage to the vital role of mice and other animals in medical research. When viewing Mann's studio image, it is hard to know what the work is about. The stamped symbol SOD1 (an enzyme being studied for neurodegenerative disease) only makes sense to those who know its meaning, and the skulls are too abstract to associate directly with any animal. However, her support image of the necklace framing a research mouse on a newspaper article gives context to her idea.

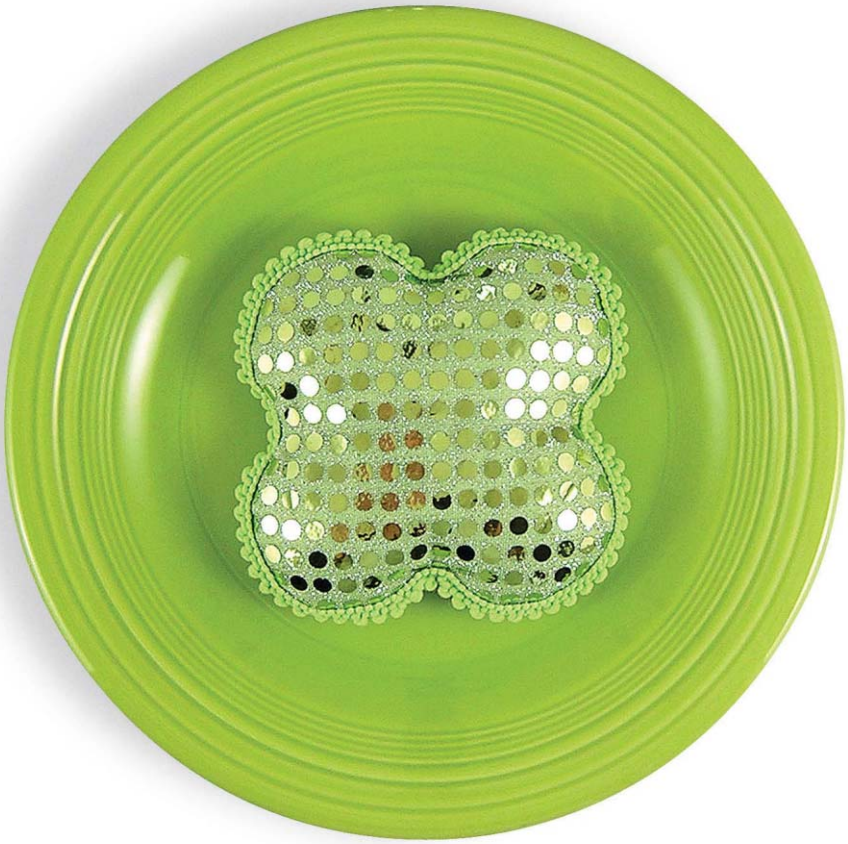
ERIKA UZMANN
Know Your Meat 2012
aluminum, acrylic, steel, corn and meat
(250 brooches) each 3 x 2 x ½"
PHOTO: JEFF SABO

ERIKA UZMANN, like many creative makers, uses her work to comment on important issues of the time. *Know Your Meat* is a protest against the unnatural treatment of animals and the growing industrialization of farming. Using the cow as symbol for livestock, Uzmann has made 250 identical brooches in various materials, including metal, plastic, corn, and meat. Her studio image emphasizes the commentary of the work, suggesting that farming has become standardized production. This idea of repetition is also shown in the smart-phone record of her making process, which hints at how easy it is to fall into a trap of repeating the same thing over and over again.

MOTOKO FURUHASHI excavates insignificant found materials from the man-made environment around her to make objects as a way of talking about urban decay. In her *scale:1/3300* necklace, common street debris is converted into unique components; their individual imperfections make each element precious. Furuhashi tells the history of her materials by photographing them laid out on a map marked with the street locations where they were found. Her sensitive use of material is easily recognizable in her studio image, but it is her photograph of the work in situ that shows how eloquently she makes something beautiful out of what might otherwise be considered inconsequential and tells a story about the cycle of life.

MOTOKO FURUHASHI
scale: 1/3300, 2011
segment from the street, nu-gold
21 5/8 x 19 3/8 x 3 1/8"
ALL PHOTOS: MOTOKO FURUHASHI

E. White + 4th
Springfield + Green
Poplar
E. Armory + 5th
4th + Peabody
S. Goodwin
Athens + Oregon
Gregory
Western +
Elm + N. McCullough
Atlanta + Cedar
Nevada + Race
W. Iowa
Race + Michigan
W. Vermont
Florida + Carle
S. Orchard Dr.
S. Maryland Dr.
S. Lincoln
Florida



BILLIE J. THEIDE
Guise: Fiesta (plate and companion brooch), 2012
ceramic, cotton, sterling silver
10 ½" diameter
PHOTO: BILLIE J. THEIDE

BILLIE J. THEIDE
Guise: Willow (plate and companion brooch), 2012
ceramic, cotton, sterling silver
10 ¾" diameter
PHOTO: BILLIE J. THEIDE

BILLIE J. THEIDE has a passion for collecting, and her *Guise* series illustrates her interest in hybridization and our human tendency for excess and ornamentation. Theide reinterprets ceramic dinner plates in jewelry. Each brooch, made with ceramic and cotton, mimics the decorative pattern in a specific plate and is photographed sitting on that dish as historical reference. These photographs were then included as an integral part in a collage of diverse images giving a contextual view of her interests. Theide uploaded these images onto her Facebook page to initiate a discussion about her ideas with others.

BILLIE J. THEIDE
Guise: Pfaltzgraff (plate and companion brooch), 2012
ceramic, cotton, sterling silver
10 ½" diameter
PHOTO: BILLIE J. THEIDE

Billie Theide "Guise" 2012
facebook
Billie Theide Photos
+ Create Album
14
Photos of You
413
Photos
12
Albums
Tag
+ Add Photos
Edit
Billie Theide "Guise" 2012
Updated about 3 months ago
Add a description
Like · Comment · Unfollow Post · Promote · Share
Sungyeoul Lee, Creg Petecki, Sun Kyoung Kim and 9 others like this.
View all 5 comments
Brooke Marks Swanson INCREDIBLE.
October 6, 2012 at 7:19pm via mobile · Like
Rosalyn Schwartz Love these Billie! Fresh!
October 6, 2012 at 9:54pm via mobile · Like
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October 7, 2012 at 1:57am · Like
Linda Savineau Great!
October 7, 2012 at 4:45am · Like
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Todd Snider in Concert
Feb 1, 10 pm. Orleans Arena. Make a weekend of the alt-country legend in Las Vegas.
5,299 people like Las Vegas Wranglers Professional Hockey
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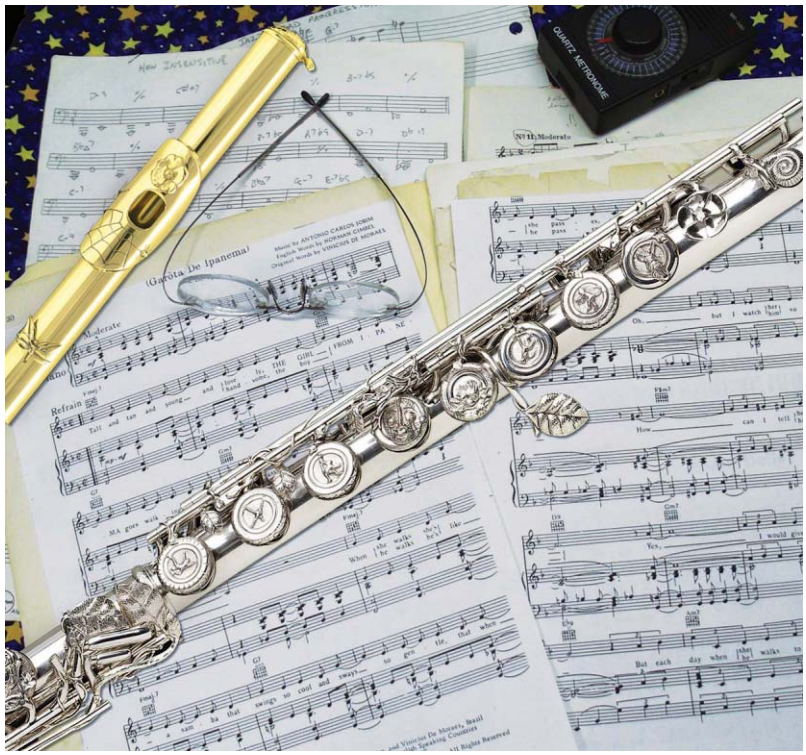
Ameren offers convenient payment options that put you in control. Learn more.
Sarah Busen commented on her own status: "nice try, Tuyết Jennifer."
Tim Tsai likes Jonathan Pacheco's post in Continue: New Ceramic work by Jonathan Pacheco.
Francis Willemstijn likes David de Boer's photo.
Francis Willemstijn likes David de Boer's photo.
Brad Severtson shared Laughing until it hurts and you can not breathe's photo.
Buzz Spector likes Michelle Haymoz Photography's photo.
Brad Severtson commented
Andrea Kennington
Betty Longhi
Greg Petecki
Gretchen Schreiber
Izaiah Williams
Kathleen Browne
Keri Kwik
Linda Lankford
Melissa Banks
Nisa Blackmon
Samantha Persons
Sun Kyoung Kim
Barbara F. Kendrick
Search

BILLIE J. THEIDE
Guise, 2012
Facebook page
PHOTO: BILLIE J. THEIDE

JOHN LUNN
Music is Life: The Dryads Muse, 2013
sterling silver, sheet music
29 x 2"
PHOTO: JOHN LUNN

JOHN LUNN
The Dream, 2013
young boy with sterling silver flute
flute head joint: 9 x 2"
PHOTO: JOHN LUNN

JOHN LUNN is a silversmith and musician, who meticulously constructs flutes by hand. Initially decorating the flute with symbols of nature—especially leaves, vines, and fruit— Lunn went on to write his own stories as a source for further embellishment. After sketching key elements of the tale, he chases these details onto the instrument keys, in order to make each flute unique. Lunn tells his story through his photographs: the silver flute surrounded by tools and sheet music; dirty maker's hands holding a gold art nouveau flute; and finally a fantasy dream image to suggest the storyteller.

JENNIFER CRUPI
Ornamental Hands: Figure Two (worn), 2011
sterling silver
3 ½ x 4 x 8"
MODEL: JENNIFER CRUPI
PHOTO: CHRISTIAN LUIS

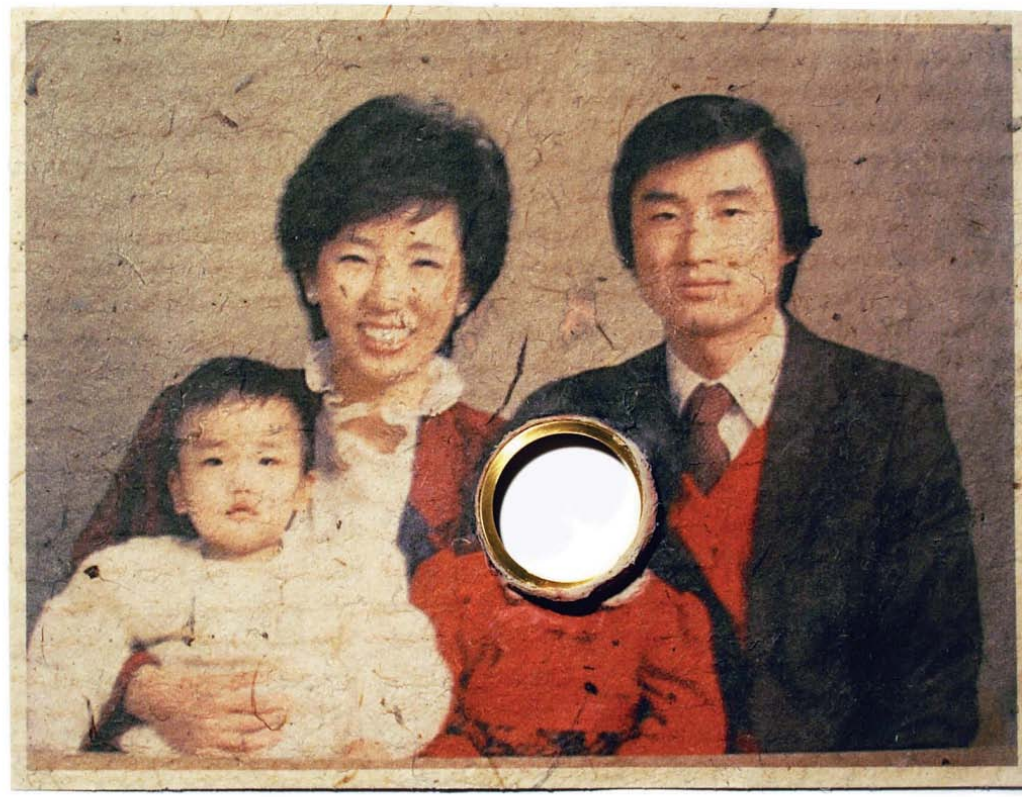
JENNIFER CRUPI
Ornamental Hands: Figure Two (shown as digital composite in 19th-century painting by Edward Burne-Jones), 2011
PHOTO: CHRISTIAN LUIS

JENNIFER CRUPI uses historical association as a mechanism for her story about long-held standards of beauty. The studio image of her *Ornamental Hands* piece shows how her marionette-style bracelet re-creates an elegant hand position commonly seen in traditional artworks throughout the centuries. While Crupi's use of silver suggests precious jewelry, her splint-like aesthetic refers to old-style restrictive beauty aids such as corsets. It is the gesture the wearer is encouraged to assume that Crupi considers the true decorative ornament. Crupi portrays her *Ornamental Hands* as a digital composite in a 19th-century painting by Edward Burne-Jones as a way of highlighting her inspiration.

JOO HYUNG PARK
Portrait of the artist as a young jeweller 1, 2012
paper, yellow gold plated silver
5 x 3 ¾"
ALL PHOTOS: JOO HYUNG PARK

JOO HYUNG PARK hints at her own history in *Portrait of the artist as a young jeweller* by embedding a ring into a series of photographs. She further elaborates her story in a poem:

A picture with memory is precious.
So I push my finger through on my picture to wear it.
I cannot push through the people I care,
so my only option is to make a hole on myself.
The picture of my precious memory is on my finger.
My face from the picture is gone, but my actual finger is there when I wear it.
It is not about interrupting the memory but making it closer to my hands.
So, the memory becomes my jewellery.



DAVID AND ROBERTA WILLIAMSON have worked together for forty-five years, collaborating on all their pieces. They are inspired by their vast collection of eclectic objects, using them to capture emotional memory as storytelling devices. Roberta's own necklace, *A Perfect Moment,* showing a black-and-white historical portrait of a woman wearing pearls, travels with her everywhere. On a family visit to an estate garden, she photographed it on a traditional statue of a woman to capture the spirit of the piece. In another work, *Tools of Trade,* the Williamson's image enhances memories of hand-embroidery by juxtaposing the piece and a photograph of a woman stitching with antique embroidery tools.

DAVID AND ROBERTA WILLIAMSON
The Pearl Necklace, 2012
sterling silver, paper, watchmaker's crystal, steel
4 x 2 ¼ x ¼"
PHOTO: DAVID WILLIAMSON

DAVID AND ROBERTA WILLIAMSON
Tools of Trade, 2012
chalkboard, sterling silver, copper, glass, paper
9 x 6 ½ x ¾"
PHOTO: DAVID WILLIAMSON

KATHLEEN REARICK
Cream and Sugar, 2011
sterling silver, wool, found object
4 ½ x 17 x 10"
PHOTO: KATHLEEN REARICK

KATHLEEN REARICK
Measuring Spoons, 2010
copper, wool
5 x 1 ½ x ½"
PHOTO: KATHLEEN REARICK

KATHLEEN REARICK is interested in the way inherited keepsakes become memorials to the people in our lives. In her view, we are likely to become surrogate owners of these objects, placing importance on the way we handle, store, or display them. Rearick makes domestic objects in metal, and adds a protective layer either by wrapping wool around the object, as in her *Measuring Spoons*, or encasing the pieces in a knitted wool covering as in *Cream and Sugar*. Her installation image of *Cream and Sugar* on a worn windowsill highlights her theme. Shot from above and carefully cropped, details of peeling paint and wall damage accentuate the emotional resonance of these objects.

RACHEL TIMMINS makes over-scale, quirky, lavish works as spectacle to provoke attention and challenge our experience of the world. In her tribute to an early 1900s performer, *Jennie Lee*, Timmins has used vibrantly colored spandex, tulle, and polyester batting in a flamboyant, whimsical full-head covering. This outrageous construction is humorous and disruptive at the same time. One can only wonder what the experience of wearing it would be. Obviously, this is what Timmins is playing with; she has restricted the movement of the upper body, blinded the wearer to the surroundings, and muffled the sense of hearing. In her studio image, her leaning pose has a quizzical nature, as if she is watching the viewer, while the more disheveled movement in her smart-phone image lets us know that the perception of her surroundings is disjointed.

RACHEL TIMMINS
Jennie Lee, 2012
spandex, tulle, polyester batting, styrofoam, thread, steel hardware
4 x 2 x 2'
MODEL RACHEL TIMMINS
PHOTO: JOSEPH HYDE

The more disheveled movement in her smart-phone image lets us know that the perception of her surroundings is disjointed.

SUSIE GANCH
Drag, 2013 (detail)
steel, collected trash
11 x 3 x 3'
PHOTO: TERRY BROWN

SUSIE GANCH's *Drag* comments on the burden of our waste. She initially made and photographed an oversized chain bracelet of trash measuring 1 foot (30 cm) in length. However, on looking at the image, Ganch realized that the bracelet was unwearable and decided to explore her idea differently. She continued to collect trash and castoffs over months; finally converting it into a 16-foot (5-m) chain length of increasingly oversized Taurus forms and attaching this to the original bracelet. Her photographs add both information (the detailed image of color-graded trash) and ambiguity (the studio image of a model "wearing" the completed piece). The serene model does not seem to notice the long chain of trash hanging from her wrist, or is she choosing to ignore it?

SUSIE GANCH
Drag, 2013
digital print
MODEL: SHAUNA KIRKLAND
PHOTO: SUSIE GANCH

SHIYING GAO
Blooming (nail art), 2012
garlic peel, plaster nail
2 ½ x 2 ¾"
MODEL: SHIYING GAO
PHOTO: XUEYING WU

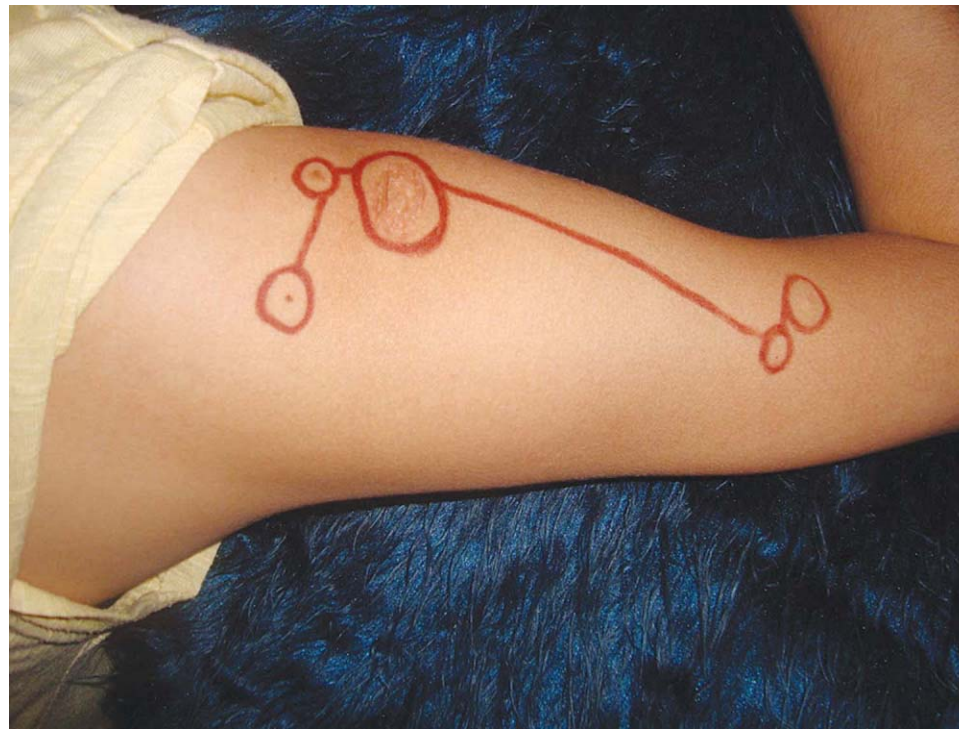
SHIYING GAO
Garlic Peel Flowers, 2013
garlic peels
2 ½ x 2 ½"
PHOTO: SHIYING GAO

SHIYING GAO is intrigued with the natural beauty and sensitive touch of fingernails. She suggests that fingernails—long or short, decorated or plain—enhance the movement of our fingers, and how we experience touch in our hands. Gao uses garlic peels to explore her ideas, and in her smart-phone image she shows how the translucent outside peels of garlic starts to look like flower petals. For *Blooming,* she forms these garlic petals into delicate flower shapes on plastic nails, which she attaches to her fingers. Her experimental photograph expresses the ephemeral nature of her idea, hinting at the performance created by our hands.

LAUREN KALMAN
Spectacular (Syphilis), 2011
HD digital video, electronics
MODEL: KATY GOODMAN
PHOTO: LAUREN KALMAN

LAUREN KALMAN focuses on the uncomfortable connections between body image, media, and personal style. Photographs and videos are key to her challenging ideas about the aesthetics of skin diseases and medical conditions. Diseases like acne, herpes, and elephantiasis, or physical trauma like amputation and facial reconstruction surgery, are presented as jeweled infections, fabric growths, or wearable electronic instruments. *Spectacular (Syphilis)* consists of stills from a HD digital video and shows electronically produced skin perforations on naked bodies as adornment, while *Blooms, Efflorescence, and Other Dermatological Embellishments (Nevus Comedonicus)* draws parallel ideas about adornment from acupuncture needles and jewelry.

LAUREN KALMAN
Blooms, Efflorescence, and Other Dermatological Embellishments (NevusComedonicus), 2009
inkjet print, acupuncture needles, pearls
26 x 26" and 8 x 8"
PHOTO: LAUREN KALMAN

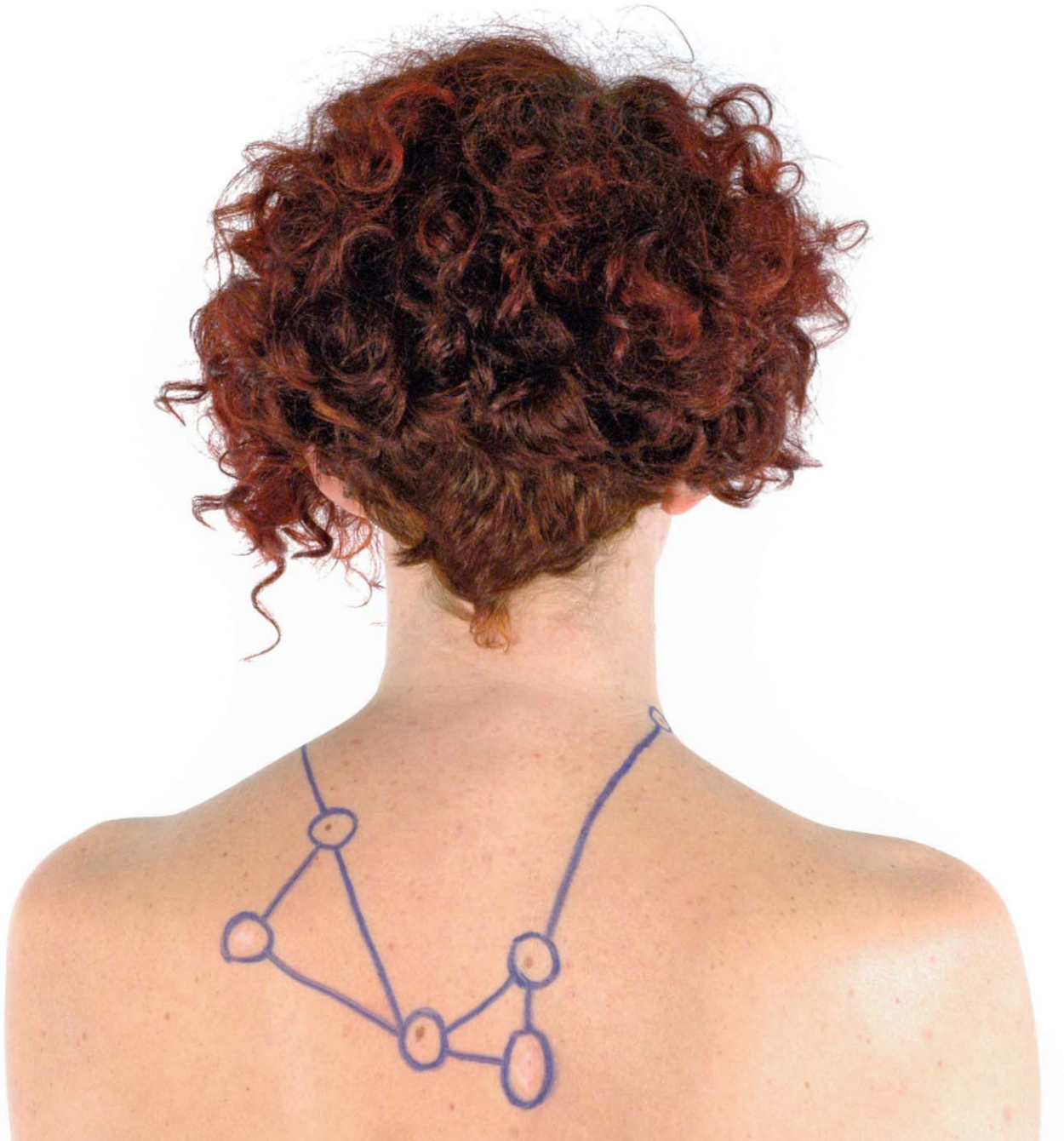


SUSE SCHOLEM
Embellishment (proto-type), 2010
make up pencil
MODEL: SINEAD MURRAY
PHOTO: SUSE SCHOLEM

SUSE SCHOLEM plays with the idea of skin blemishes as jewelry in her ongoing performance series, *Embellishment.* Using volunteer participants, Scholem draws colored-line forms directly onto their bodies and records the resulting jewelry in photographs. She uses the marks and scars of the wearer's own body as a design guide, highlighting blemishes with thick lines in the same way as a jeweler might set a stone. In this work, Scholem is challenging the common perception of body scars and blemishes. Her photographs become a key part of the work, not just as documentary, but also as a source for discussion on social media.

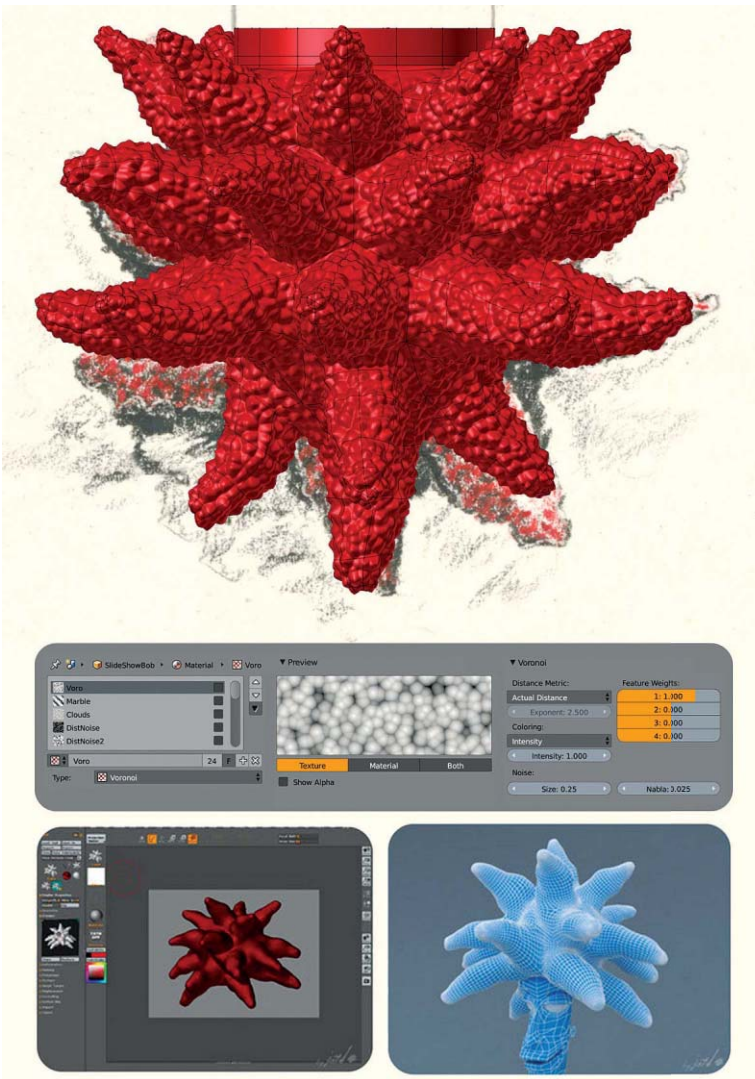
Her photographs become a key part of the work, not just as documentary, but also as a source for discussion on social media.

SUSE SCHOLEM
Embellishment 4:2, 2011
surgical pencil, photographic print
dimensions variable
MODEL: CRYSTAL SKY
PHOTOGRAPHER: DEVON ACKERMAN

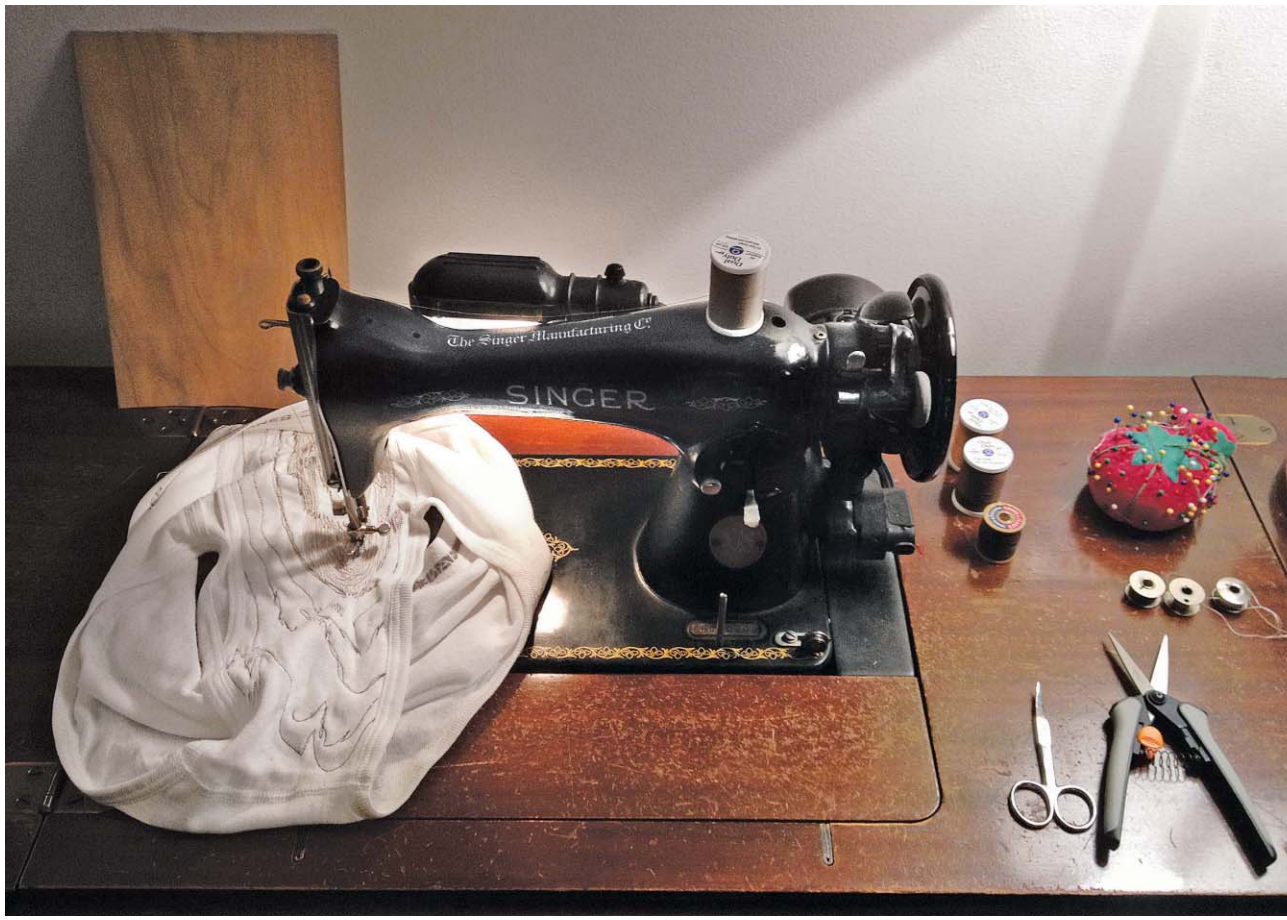


THOMAS MUIR explores the history and cultural meaning of teapots and tea strainers, with a particular interest in ideas of containment. In *Ingress-Egress,* he analyzes imaginary structural forms through digital modeling in a way that is impossible with traditional metalsmithing processes. As Muir explains, in this piece, the flexibility of the digital image introduces a humorous triple-entendre: an element is modeled on the hair of a character from *The Simpsons*, "Sideshow Bob," which becomes a reference to coral—a creature whose filter-feeding processes resemble those of a tea infuser. Muir's experimentation, shown in his images, makes a pop-culture interpretation of the teapot and tea strainer.

THOMAS MUIR
Ingress-Egress Blender Screen shot, 2009
8 ¼ x 11 ¾"



THOMAS MUIR
Ingress-Egress Teapot, 2009
sterling silver, copper, glass, acrylic, rubber
8 x 12 ½ x 3 ¼"
PHOTO: CLAAS KUHNEN



JAIME SAWKA
Wood Craft in the making, 2012
plank of wood, Tighty Whities, Singer Model 15-90, brown cotton thread
spools, Fiskars scissors, bobbins, pin cushion
variable dimensions
PHOTO: JAIME SAWKA

JAIME SAWKA works in a traditional craft practice to comment on embedded ideas of gender in the notion of men and women's work, and how they impact common perceptions of material and processes. His current pieces focus on the use of thread as ornament to elevate the precious value of ordinary clothing. In *Wood Craft,* Sawka humorously embroiders imagery of hair to the front panel of underpants, which are casually revealed in a studio photograph. His idea is extended further by his smart-phone image, which informs us that this embroidery was done on an antique sewing machine, completing his critical observation.

JAIME SAWKA
Wood Craft, 2012
Tighty Whities and machine embroidered cotton thread
14 x 14"
MODEL JAIME SAWKA
PHOTO: JAIME SAWKA

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I Love You Braillecelet, c 2012 Photo: Hap Sakwa

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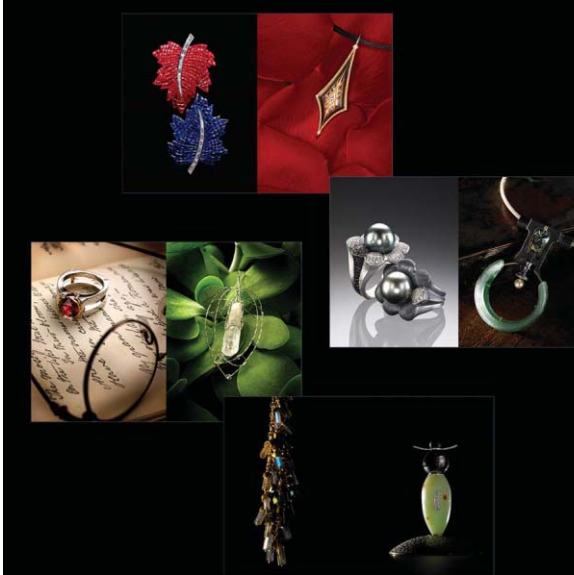

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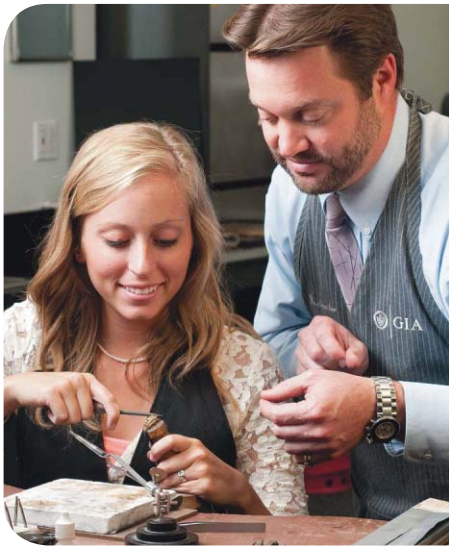

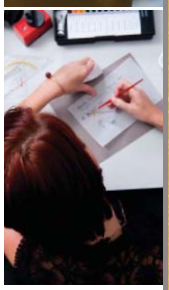

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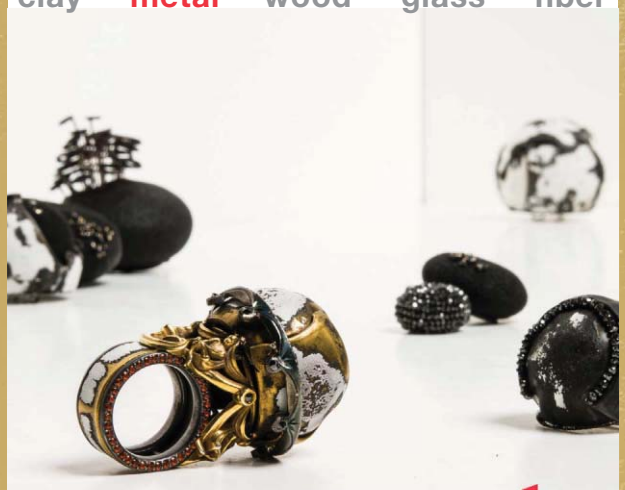

Susie Ganch
Associate Professor/Metals

From Glancing Back Looking Forward Series. Ring in foreground a collaboration with Adam Foster, 2013

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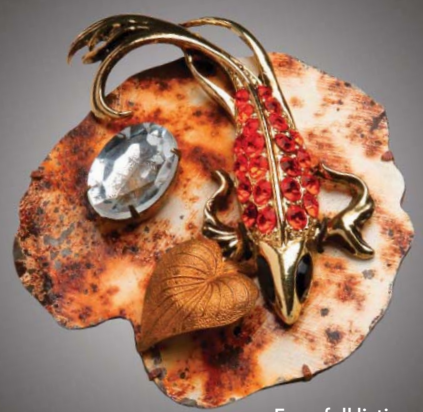

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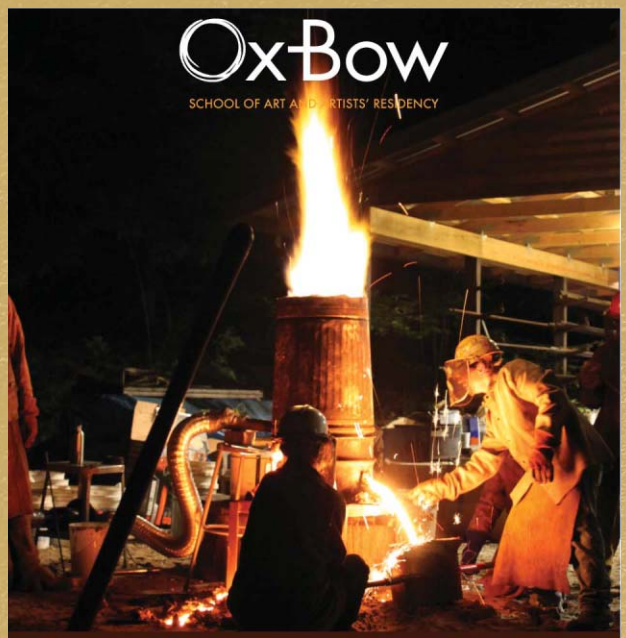

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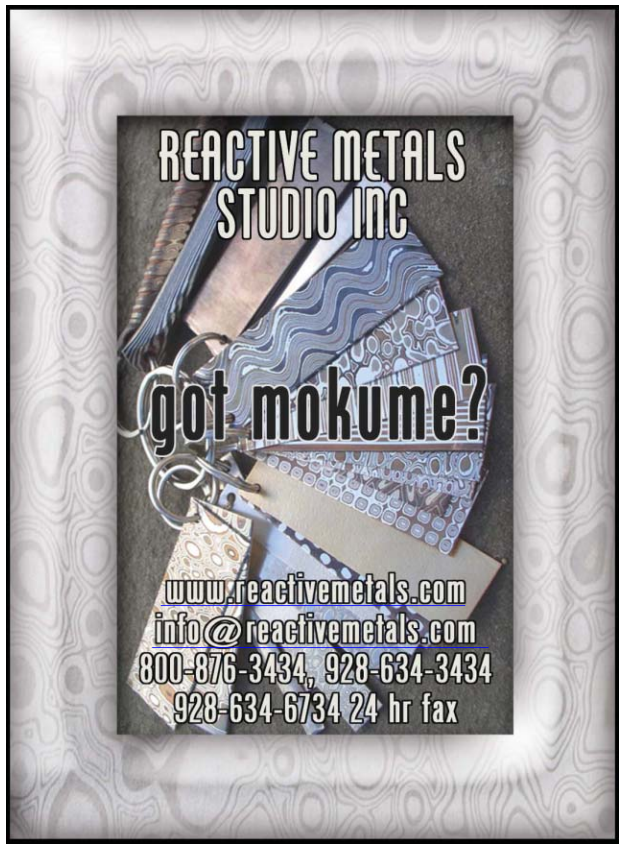

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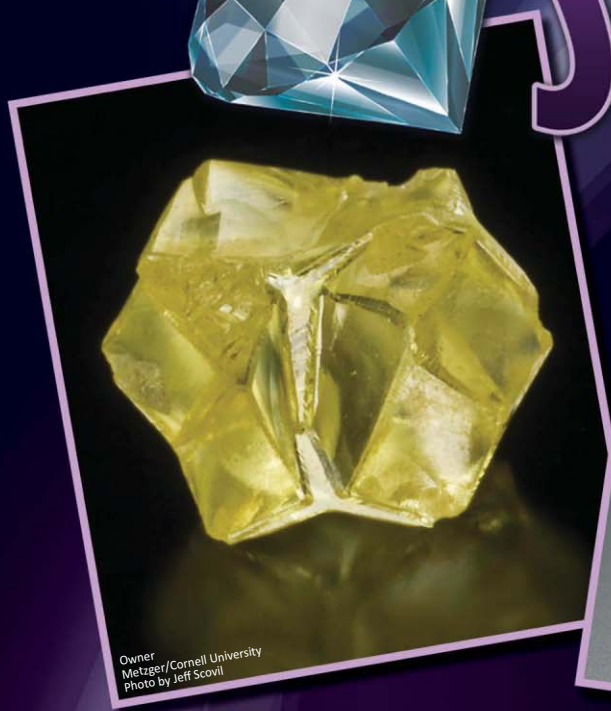

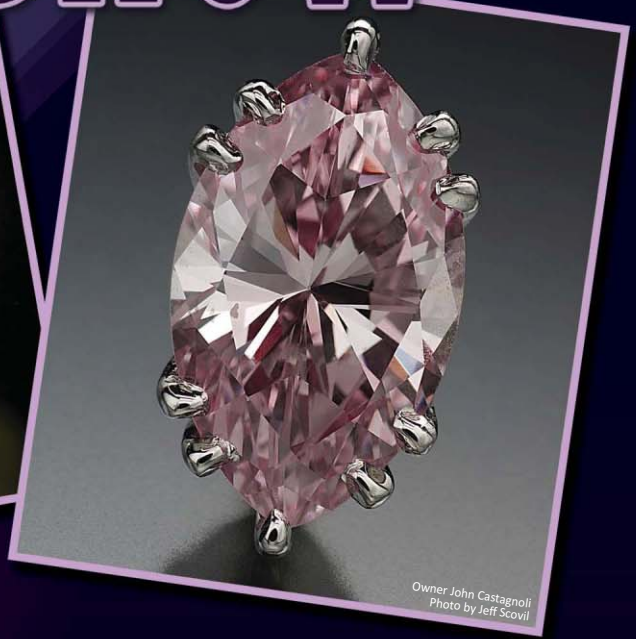

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JCK Tucson

February 3 – 8, 2014
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May 27 - June 2, 2014
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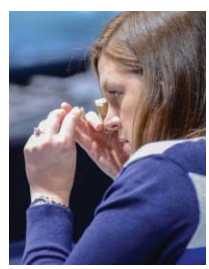
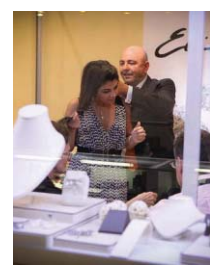

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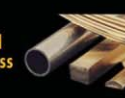
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